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# *The* ART NEWS

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NEW YORK, FEBRUARY 11, 1933

NO. 20 WEEKLY



"JEUNE FILLE A LA CAPELINE"

DERAIN

*To be seen at the Durand-Ruel Galleries, New York, in the exhibition of Derain's work, arranged by Paul Guillaume, opening February 15.*

PRICE 25 CENTS





"A DUTCH CANAL"

By ANTHONY THIEME

## EXHIBITIONS

*Until February 18th* Recent Works by Anthony Thieme.

Background of American Painting  
(Under auspices of the College Art  
Association).

*Until February 25th* Fellows of American Academy at  
Rome.

*February 14th to 25th* Sculpture by Brenda Putnam.

*February 14th to 28th* Color Prints by Francis Gearhart of  
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Prints by Earl Horter.

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# The ART NEWS

S. W. Frankel, Publisher

NEW YORK, FEBRUARY 11, 1933

## Art Trends Seen In International 1933 Exhibition

The College Art Association  
Brings to Rockefeller City  
New York's First Large Show  
Representing Many Nations

By RALPH FLINT

Radio City enters upon the second phase of its artistic career with the opening of the College Art Association's "International 1933" exhibition. Somewhere aloft in the Radio building that houses Roxy's new Music Hall a whole floor has been given over to the display of the several hundred canvases comprising this large show of living art. According to the principle that nature abhors a vacuum, this crowning accomplishment of the College Art Association fits neatly into this year's scheme, since the regular Pittsburgh International display is perforce in abeyance until next season. For once New York is thus given a chance to see what is being done in other countries. I saw this same exhibition, minus one or two sections, at Worcester some weeks ago, when the new museum threw open its doors for the first time, and, if the truth must be told, this College Art Association show looked far better than it does in Radio City.

Here, in New York, we have to be content with makeshift galleries worked out with temporary partitions, much as at the yearly Independent exhibitions at the Grand Central Palace, and the pictures are subjected to very uncomplimentary lighting. Certain canvases that looked particularly well at Worcester are hardly recognizable in Radio City, and I suspect that this temporary lodgment of the art of today in our new Rockefeller development is but the preface to something more suitable in the way of providing adequate quarters for our big exhibitions. It is nothing short of a civic disgrace that we have such inadequate provision for exhibitions of art on the grand scale, and surely the handsome Rockefeller Center is eminently suited to a series of elegant galleries. Part of the vast sum spent on providing an oversupplied city with new theatrical quarters might have been diverted toward an art center worthy of our great metropolis—an art depot that would have made Radio City an inevitable mecca for the elite of the town instead of merely another movie concourse. Perhaps it is not too late for the fine arts to find a permanent place here, and the debut of this new "International" may help those in authority to see the necessity for such a center.

For once the College Art Association has completely justified its existence as an agent for the dissemination of the fine arts. After two years of indifferent manoeuvring with variously devised exhibitions, destined mainly for the provinces and often of mediocre nature, this enterprising association, under the untiring leadership of Audrey McMahon, has gone the limit in getting together such a varied and intricate array of canvases comprising this current International. Twenty countries are represented, and more than three hundred

(Continued on page 4)



"BOY WITH FALCON"

This painting, authenticated by Dr. W. R. Valentiner as a work of the artist's best middle period, is included in the exhibition of paintings by XVIIth century Dutch masters, now on view at the Howard Young Galleries.

By CUYP

## HARDING PORTRAIT FOR MINNEAPOLIS

MINNEAPOLIS.—With the acquisition of the portrait of Mrs. Mary Martin Kinsley by Chester Harding, an interesting addition has been made to the collection of paintings by native American artists at the Minneapolis Institute of Arts. Already this museum has acquired representative examples by men who are now beginning to take their rightful places in the development of American painting. Landscapes by the so-called Hudson River School, and portraits by Rembrandt Peale, John Neagle, Jeremiah Theus, Benjamin West, and Thomas Sully, form the nucleus of a collection of late XVIIIth and early XIXth century paintings.

The portrait of Mrs. Kinsley is one of unusual charm, strong yet sensitively drawn. The subject is represented looking full face at the spectator, her body turned to the right. She wears a black dress with a white starched collar, and narrow frills at the cuffs. Her hair is arranged in curls on either side of her face, and a heavy comb is worn Spanish fashion at the back. The painting is fine in arrangement and color, and is considered one of the best by Harding so far come to light. At an exhibition of paintings by early American artists in New York last year, it was considered something of a revelation, for Harding

## Antique League to Hold Their Annual Dinner and Dance

Announcement has just been made by the Antique and Decorative Arts League that the organization has completed plans for their Third Annual Dinner-Dance. This year's affair will be held on February 25th, on the Roof of the Hotel St. Regis, the scene of last year's dinner. An elaborate and interesting program has been arranged, and Harold Woodbury Parsons will be the guest of honor. The secretary of the League, W. Frank Purdy, has asked THE ART NEWS to convey the information that reservations should be made as soon as possible, by communicating with the Executive Offices at 598 Madison Avenue.

has never been regarded as an inspired artist. He was a competent one, however, and in the Kinsley portrait he seems to have surpassed himself.

## CIMABUE WORKS ARE DISCOVERED

LONDON.—Cimabue, whom modern artistic criticism had deprived of nearly all the works once attributed to him, has been re-discovered in four frescoes in the church of Santa Maria Novella of Florence, reports the *Sunday Times* of London. The correctness of Vasari and others, who recorded his works 400 years ago, has thus been again established.

The frescoes represent the four Evangelists, with their traditional emblems, the lion, the eagle, the angel, and the ox. The figures of the Evangelists have considerably deteriorated and are visible only in outline, but those of the emblems are still perfect. There is no doubt that these were the works executed by Cimabue among his first artistic productions between 1260-70. Traces of other ancient frescoes found on the walls will now be carefully examined.

Since the days of Vasari these frescoes seemed to have disappeared, and there was even a doubt as to whether they ever existed. The work of Cimabue passed as merely a legend. Now, after several hundred years, repairs in the old chapel of the Gondi in Santa Maria Novella have revealed four large frescoes on the vault of the ceiling.

## Elizabethan Art Seen in London Benefit Exhibit

Finely Arranged Display of  
Portraits, Furniture, Silver,  
Needlework, Etc., Reflects the  
Spirit of Their Era

LONDON.—The exhibition of Art from the Reign of Queen Elizabeth, now being held at the Grosvenor Place house loaned for the occasion by the Duke of Westminster, has attracted great attention both from the general public and from connoisseurs of this period. The display, which is being held for the benefit of the Y. W. C. A., includes a collection of over six hundred portraits, pieces of furniture, needlework, armor, books and documents which, in the intimate setting provided for the occasion, constitute a remarkable re-creation of their era.

The display is extremely well arranged. The first room is devoted to armor and furniture, and such pictures as are illustrative of either the costumes or the armor of the period. Entering the adjoining double room on the ground floor, the visitor finds a carefully assembled collection of silver, and the larger types of needlework and costume. In the back room and ground floor passage exhibits have been confined mainly to the pictures from Penshurst of Sir Philip Sidney and his family, and of Queen Elizabeth dancing, together with contemporaneous furniture. Turning to the two double drawing rooms, also on the first floor, one finds various art exhibits related to Elizabeth, her suitors, courtiers and ministers; while a third is devoted to her rival, Mary Queen of Scots, and to exhibits relating to the Navy.

As is to be expected portraits of Elizabeth are numerous, varying greatly as to charm of countenance, but all emphasizing the rich elaboration of garb so characteristic of the Queen and her court. While the more illustrious artists such as Nicholas Hilliard, Marc Gheeraerts and Pourbus are naturally outstanding in this group, it is remarkable how many able works bear neither a name nor a tentative attribution. It is probable that a number of these canvases must have been careful copies, carried out in order that various members of the same family might possess a replica. One is especially struck by the force and character of the women's portraits, which show none of the formulae of court painting, vitiating such work in succeeding centuries. De Hiere, for instance, depicts Elizabeth as a type that could take her part in politics and engineer an intrigue as skillfully as any man. By Clouet is a most interesting group showing Catherine de Medici and her four children, of whom the three sons all became, in turn, aspirants for Elizabeth's hand. Other notable portraits include five from Hampton Court, lent by the King; a Philip II of the school of Antonio Mor; "Sir John Parker" by Custodius, and an Eworth portrait of Queen Elizabeth with three goddesses.

Ascending to the second floor the

(Continued on page 10)



## Art Trends Seen In International 1933 Exhibition

(Continued from Page 3)

works have been assembled. Distinguished committees have been secured for the proper sponsoring of this ambitious demonstration of contemporary painting, and the whole affair has been worked out with a fine regard for nationalistic distinctions and differences.

Mrs. McMahon penetrated most of the ateliers of Europe, including those of the U. S. S. R., in her determination to present a clear report of the present day scene as far as painting is concerned, and we are indeed indebted to her and to her various co-workers for bringing to the United States such a representative showing. It is manifestly impossible to do more than scant justice to the work of the lesser known groups, particularly when the choice is limited to ten or a dozen works, and it was inevitable that the chief interest, outside of our own group, should center in the French, German and English schools. The leading painters of these three countries are well known in most art centers today, but it takes a close student of foreign painting to achieve more than a passing acquaintance with the various Swiss, Italian, Spanish, Soviet, Danish, Swedish, Norwegian, Belgian, Austrian, Canadian, Polish, Dutch, Hungarian, Czech and South American masters. We, in America, have had considerable opportunity to become acquainted with the leaders of the modern Mexican school of painting, but except for such outstanding international figures as Campigli, de Chirico, Severini, Pruna, Miro, Per Krogh and Masereel the lists require considerable concentration in order to ascertain the particular trend and development of the various overseas schools.

For many, these international exhibitions remain little else than opportunities for local flag waving. Instead of getting a fresh slant on what our neighbor is doing, most of us are much too prone to wrap our favorite bunting about us and stand aloof. We are apt to thank our God that we are not as others—at least in this eastern section of the country. Perhaps when this International show starts on its rounds it will find more unbiassed audiences and will yield a greater aesthetic revenue. But as far as I can see from this College Art show it is still the Ecole de Paris that heads the contemporary parade, although the American group measures a good second and the Germans a rising third. The English, Italian and Spanish sections each contribute generously according to their lights, while the other departments trail along variously. The Russian group will have an especial interest, I think, for the open-minded visitor, although I am not certain how important the aesthetic content of this particular display may be. As a social document, however, it has a decided claim upon our attention and shows how far the individual artist may extend his particular borders while yet working within and for the general Soviet good.

There is an interesting group of large decorative paintings by American Indians lent through the Exposition of Tribal Arts, Inc., but these paintings, owing to their large size, will not be sent on tour with the rest of the International. I am told that a number of purchases are practically assured in the various centers to which this exhibition is to be sent during the next twelve months—an almost essential requirement in luring so many important canvases from well known artists for such a long period of time. It will be interesting to discover which canvases are bidden in en route, and there are some very tempting items to suit a variety of purchasers.

The most exciting canvas in the entire display, as far as I am concerned, is Georges Braque's "Vase and Fruit" panel, an abstraction that is typically his in arrangement and detail, but worked out in quite a new manner. A more delicate manipulation of form



PORTRAIT OF THOMAS HEYWARD, JR.

By CHARLES WILLSON PEALE

Included in the interesting exhibition of "American Genre Painting—A Forgotten School" now current at the Newhouse Galleries.

seems to have descended on him, and he cuts into his various figures much as Marinot does his glass, achieving a sort of rugged fluting that runs all through the design. If I were a collector, this would be my first choice among the French group. The brilliant interior that Eustache de Lorey chose to represent Pierre Bonnard would come second, and here is a collector's item that should not have to travel far before being snapped up. It is of this artist's richest facture, a miracle of interwoven color and accent. The large rough-hewn Picasso is important as indicating his latest inclination as regards line and pattern. It looks better here than in Worcester, and, while it repels as much as it attracts, it has all the hall-marks of a painter of authority. The Matisse figure-piece has many moments of interest, although wanting perhaps in the final unction that he brings to his most glamorous work. However, he keeps the canvas alive from start to finish and makes a tricky anatomical pass or two which is essentially Matisse. The large Dufy nude is a good example of this department of the artist's painting, but it does not stand up beside his landscape inventions. The Vuillard, not shown in Worcester on account of its unusual size, is a distinct washout and hardly worth the trouble of unrolling, while the Vlaminck, Utrillo and Dufresne canvases are hardly up to par. But Berard, Berman and Leonide—that interesting group of little masters of the moment—as well as Masson, Fautrier, Leger, Chagall, Rouault, Derain and de Segonzac are all well represented.

The American group is a lively affair, standing fifty strong and with most of our best painters on hand.

developed "Blue Soldier" has little or no counterpart in the Ecole de Paris, and the canvases by Paul Klein-schmidt, Max Pechstein and Emil Nolde could hail from no other country than Germany. George Grosz is also German at sight, and Karl Hofer, with his "Girl with Melons" likewise fits into these special categories. Koschka, with a brilliantly handled landscape, is less German than most, and Xavier Fuhr, whose stylized work I like more at each showing, is of no particular school. Campendonk, Feininger, Klee, Schrimpf and Scharl (with a von Gogh-like figure) are other outstanding men in this group.

The English section offers such representative artists as Vanessa Bell, Augustus John, Paul Nash, Sir William Rothenstein, Barnard Lintott, Mark Gertler, Duncan Grant, Walter Sickert and Roger Fry, and the general effect is decidedly spirited and entertaining, although somewhat wanting in decisiveness as to form or color. A gentle surrealist cast hangs over this group, with John Bigge's "Leviathan" and John Nash's "Saw Mill" as outstanding items. Lauren Harris's study of the Rockies is a bright spot in the Canadian section, while Per Krogh, Miro, de Chirico, Montanari, Severini, Pimenov, Luchishkhin, Vyalov, Antocarte, Orozco, Gottlieb and Schumacher of Holland may be cited as some of the other high-lights of the exhibition.

## A PARMAGIANINO FOR MINNEAPOLIS

MINNEAPOLIS.—In the Portrait of a Nobleman by Francesco Mazzuola (Il Parmagianino), which has recently been hung in the large painting gallery, the Minneapolis Institute of Arts has acquired a charming painting by one of the last of the real Renaissance artists in northern Italy.

The face, turned toward the spectator, is long and narrow, its pointed aspect heightened by a thin beard. It is a sensitive feminine face, but not weak, with thoughtful grey eyes and an expressive mouth.

It is not known whom this portrait represents, but the subject seems strangely alien in the world resulting from the machinations of such tyrants as the Baccioni, Malatesti, Medici, and Visconti. No heritage of crime and greed is written in his face. The quality of grace, coupled with the refinement of the subject, makes this portrait so appealing.

The Institute's painting is characteristic of the artist's style in portraiture. It has that subtle grace and distinction for which he was noted in his own day—an effect achieved with no sacrifice either of sincerity or strength.

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## EXHIBITIONS IN NEW YORK

## YASUO KUNIYOSHI

Downtown Gallery

Yasuo Kuniyoshi, for long time a Daniel protégé, appears to have joined the K's on Edith Halpert's well stocked roster, and now makes his appearance in a one-man show at the Downtown Gallery with works that are of more or less recent facture. Apparently Mr. Kuniyoshi is one of those artists you either like or you don't like, and it makes little difference how much a master of drawing or brushmanship or coloration he may or may not be. If his pictorial concepts fail to find any response in your breast, all other considerations are out. Personally, I enjoy his art enormously, although I am frank to confess that I find some of his more rambunctious ladies of the slack wire and the high trapeze somewhat forbidding. But even these lusty tank artists in their burnt-sienna fleshings have a sort of Pascin flavorfulness that tempers them pictorially and makes them, after all, works of art rather than personal souvenirs from some family album.

Mr. Kuniyoshi, like several other prominent contemporaries, suffers from the claim of slow production, and only two or three of the canvases in this present display can be called strictly new. But it would seem that in the processes of slow time and mature deliberation he is edging into a new palette, into a higher tonal key, which, for one so established as Mr. Kuniyoshi, amounts to real news. He still sticks to his highly monochromatic scheme of flesh painting, a pallor that he alone of the modern Americans seems to be able to keep from seeming cadaverous and melancholy. As far as the eye can see, no drop of ruby liquid courses through the veins of these Kuniyoshi ladies, despite their well stocked frames and elegant muscles, but at the same time they give out no hint of morbidity, nor do they smack of the tomb. Two of his latest compositions are hitched up into a new pinkish-gray intensity that is very fetching, although his large new still-life still clings to certain of the earlier browns and reds of his "mahogany" period.

Mr. Kuniyoshi also appears to be sobering up a bit. Once the "enfant terrible" of the galleries, he practically ignores the oddities that he used to portray in his earlier days, all except a very tiny little triangular cow that he slyly lets into the background of one of his still-life compositions. It is a

mature Kuniyoshi, in a sober, searching mood, freshening his art as he goes along, but still the same essential Kuniyoshi who can still play a pictorial prank like nobody's business.

## MRS. IRVING T. BUSH

Knoedler Galleries

A group of paintings by Mrs. Irving T. Bush is creating considerable stir at the Knoedler Galleries by reason of the extraordinary technical flourishes this painter indulges in. It transpires that Mrs. Bush is none other than Marion Spore who used to exhibit semi-psyche patterns some years ago in the local galleries, but I do not recall that she went in for such prodigious manipulation of pigment as her latest works disclose.

Today her plastic sense practically runs away with her feeling for line and form, and, regardless of the cost of cadmium and madder, she lavishes paint upon the canvas as if it were so much plasticine. She models the petals of her flowers inches thick so that they project from the canvas with the verisimilitude of a Belasco setting, and her garden scenes glitter like richest parterres after rain. Just how far it is safe to pursue this plan of loading one's canvases with pendant pigment is indeed a debatable point, but since Mrs. Bush works under strange impulses that she finds difficult to explain, it is apparent that her methods are something that she must meekly accept.

Her pictorial fancies come to her with the reasonableness of unpremeditated utterance, and they probably have some special meaning for her that is apt to escape untutored visitors. Her concepts of that world beyond the senses are spread before us for what they are worth, and may not be readily judged "by the accepted standards of art produced through an intellectual attitude consciously directed." The strange bird-like figures that ominously darken the reaches of her fancy are peculiarly Mrs. Bush's, as are the various temples and tents that she evolves in her symbolic groups. You would know one of Mrs. Bush's concepts anywhere. The foreword to the catalog refers to the mental processes that enabled Blake to envision his marvelous scenes as analogous to Mrs. Bush's responses to outside guidance, but it is a pity that she has not gotten a bit closer to the Blake control. This "dreaming on the canvas" is all very well if it produces masterpieces, otherwise it is quite as unproductive as any other mode of untutored thinking.

## LAURENCE BIDDLE

John Levy Galleries

Flower paintings by Laurence Biddle are on view at the John Levy Galleries, highly original records of the garden, seen and recorded by an English painter of decided originality and talent. These small canvases follow more or less a general receipt without in any way becoming repetitious or monotonous.

The artist invariably sets a few selected blooms in a little vase against a neutral background as if they were votive offerings to some deity of the garden, and he manages to bring forth beauty of shape and color with an intensity of feeling and a clarity of tone that makes them shine and sparkle as if cut from jade. It is a precious sort of painting, but Mr. Biddle achieves his effects with such a mastery of his medium and material that his canvases stand out as unique documents of a lover of natural beauty. He might easily be called the Fantin-Latour of our time, and as the catalog states, "He seeks inspiration in his own personality and racial urbanity, which gracefully recalls that love of direct statement which marks the work of the early Dutch Masters."

## ARTHUR B. DAVIES

Ferargil Galleries

A group of canvases, drawings, and bronzes by Arthur B. Davies is being featured at the Ferargil Galleries, the first time in a long while that a single exhibition has filled all the various nooks and corners of this art depot. Most of the canvases were shown at the recent Biennial Exhibition in Venice, and they provide a rich display for lovers of Davies' art. Several of the large landscapes are splendid works, exhibiting that lighter, freer touch that came to him toward the end of his painting career. "Ploughboy, Spring" is one of his liveliest compositions, and the various figure compositions are all on a high level of excellence. A set of chalk drawings on reddish paper supplement the paintings, and the various little bronzes that Davies delighted to work over from time to time add to the general interest of the exhibition without in any particular way enhancing his artistic reputation.

## KNOEDLER



EXHIBITION OF PAINTINGS BY

## Mrs. IRVING T. BUSH

EXHIBITION OF PORTRAITS BY

## JOHN WELLS

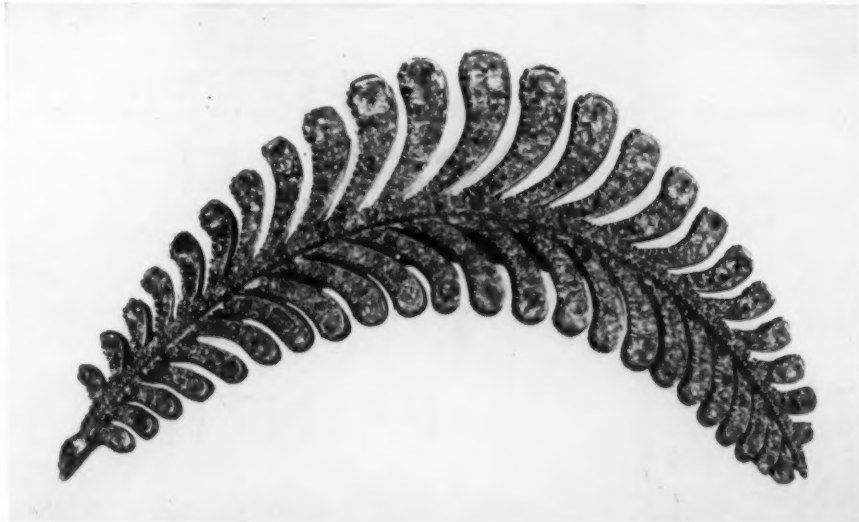
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## "BACKGROUND OF AMERICAN PAINTING" ANTHONY THIEME

Grand Central Galleries

Another College Art compilation starts its cross-country journey with the current display of canvases now hanging at the Grand Central Galleries, illustrating the "Background of American Painting" from the Colonial or "Folk" period up to our own time. There are necessarily lapses and omissions in a show of this size that sets out to cover such an extended territory. The exhibition gets on bravely to the impressionistic period, but to suppose that a set of five canvases by Prendergast, Blumenschein, Henri, Sloan, and Lie are in any way indicative of what has happened to American art since the glamorous days when Wier, Hassam, Cassatt, Twachtman and Frieseke—to mention the painters chosen as followers of the Monet formulae—ruled the roost, is sadly missing a grand chance to point up properly their chosen theme.

Marie Harriman has lent her magnificent Cézanne "Still-Life," to punctuate this resume of American painting, but there is no canvas in the entire list to show what effect this supremely important influence in modern painting has had on contemporary art in this country. We have the earlier part of the story graphically set forth, with works by Earle, West, Stuart and Copley; Cole, Durand and Moran represent the Hudson River School; Hunt, Inness and Wyant show the Barbizon and Düsseldorf influence; Eakins, Ryder and Blakeock stand for the In-

dependents of the last century, while Sargent, Davis, Waugh, Dewing, Brush and Melchers share the French classic influence. Now that I come to think of it, there was an early work of Maurice Sterne that has apparently been tucked in the exhibition at the last moment to bear out the Cézanne idea, but it is plain that the College Art Association was more interested in the early and middle part of their project than in its later stages. But the American section of the International show that the College Art group has assembled at Radio City will provide you with a full and favorable answer as to what has become of our American school in recent years, in case you are not aware of how the story runs.

Anthony Thieme, with a group of recent canvases done for the most part in Holland, is also showing at the Grand Central Galleries. He paints the picturesque aspects of Dutch fishing villages with a fine relish for simple, romantic atmosphere and detail, and his works carry on the Dutch tradition of seascape of the last century without in any way becoming imitative or old-fashioned. He has done some attractive Rockport and Gloucester canvases as well, and he gets effects of light and shade that are indisputably his own.

SIMEON BRAGUIN

Marie Harriman Gallery

Something of a newcomer to the metropolitan galleries, Simeon Braguin makes a distinctly favorable impression at his first one-man show at the Marie Harriman Gallery. While he is prone to follow certain of the Kuni-

yoshi formulae in the arrangement of his still-life groups, the artist nevertheless manages to carry out his schemes with considerable individuality. Even though he reminds one of Morris Kantor at times in the way he combines foreground and background detail in some of the landscapes, he still keeps his head above the waters. Mr. Braguin has a lively color sense and an obvious flair for smartly accented rhythms. He paints with a crisp and canny touch, and his canvases invariably achieve that conciseness of effect that is so much a part of the contemporary mode of painting.

NORMA TALMADGE  
HUYCKE

Durand-Ruel Galleries

Pastel abstractions by Norma Talmadge Huycke are being shown at the Durand-Ruel Galleries, recent work that shows this artist furthering her pictorial investigations to a considerable degree. She has gained in vision since her last exhibition at these galleries, and her two sets of atmospheric inventions are clearly the best efforts that she has yet made in this difficult and uncharted realm of painting.

Her earlier style is shown here in a series of rather grimly carved out landscapes that favor a sort of Burchfield monochrome, and she still evidences a fondness for windswept trees starkly set against leaden mountain ranges and murky skies. In her new panels the artist grows less severe in her patterning. She lets soft currents stir her shapes with the abandon of wind driven mists, and her coloring

has become softer and more artful. One group of paintings—there were no printed lists to guide me—seemed to me to have a psychic leaning, while the other group, with its pale orange suns and shifting vapors, appeared to be more the result of actual study of natural phenomena. At any rate, Miss Huycke appears to have advanced her art by several degrees.

## AROUND THE GALLERIES

Ernest Fiene is showing new lithographs at the Kleeman-Thorman Galleries that add considerably to his rapidly spreading reputation as one of the most up and coming of our contemporary painters. His work grows more interesting year by year, and in these new prints he has fairly outdone himself. He gets at the heart and soul of this town in his crisply defined visions of bridges and skyscrapers, and the two new Washington Square items are infused with a new grace and dignity that puts them at the top of the list. His nudes are also invested with a new authority, and there are a couple of striking water colors, as well as two prints touched with color, that indicate a new angle to his print making.

The Midtown Galleries are showing water colors by Ethel Katz, one of the promising protégés of this enterprising new art center, whose work embodies that prevailing flair for sharp and rugged accenting that so characterizes the expression of our younger painters. She manages to keep her effects from

flying apart, although more than once she seems on the verge of over-estimating her strength. On the whole Miss Katz is to be congratulated on a promising debut.

In the Midtown Galleries group-show are various other promising newcomers, among whom I particularly noted Miron Sokole, Edward Laning, Thomas Attardi, and H. Glassgold.

At the 144 West Thirtieth Street Gallery are to be seen a group of paintings by Louis Ellshemius and a set of recent water colors by Milton Avery. The Ellshemius exhibition is mainly comprised of early water colors of a most pleasing simplicity and delicacy of handling, work that helps to sustain this amazing American's sudden claims to fame.

The Avery water colors are individually cast, though somewhat wanting in control. This painter is possessed of a natural flair for the medium but he inclines to let his appetite for ready accent run away with his pictorial discretion. While they do not quite cohere they have yet sparkle and pictorial daring, two elements that are essential to good water coloring.

John Graham is showing recent canvases at the Eighth Street Galleries that show him still in bondage to those Picasso formulae he has cherished these many years. It seems a pity for a man of such wide pictorial understanding as Mr. Graham to hide his light under someone else's bushel to such a degree.

The Morton Gallery is exhibiting watercolors by Lillian Wadsworth, studies of flowers and mushrooms done with feeling and delicacy; also oils and watercolors by Florence Hubbard.

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## A WONDERFUL RECORD

According to a recent report published in the *American Art Annual*, the support given the fine arts throughout the United States during the past year has been phenomenal, to say the least. While various statistical returns show a declining market for this commodity or that during these past twelve months, the response to art has set up an ascending curve on our charts that should give the technocrats something to puzzle over. Perhaps the least important article on our list of necessities from a strictly dollar-and-cents point of view, art has been tried in the fires of our national adversity and not been found unessential. When one considers the fact that over one thousand art museums and associations maintained their services in this country during the past year with only one important institution having to temporarily close its doors, and but two others forced to go on part time schedule, art begins to take on the coloration of a gilt-edged security. We can certainly reassure ourselves that the fine arts in America have become at last an integral part of our national life.

Furthermore, in case there are those who are still skeptical concerning the status of art at this time, the *American Art Annual* lists the completion of eleven new museum buildings during this same period, six of which have already been thrown open to the public while the others are due to do so shortly. Then, too, the response to works of art brought to the auction block has justified the most sanguine expectations, with more than four millions reported for the year, three-fourths of which was realized at the American-Anderson Galleries in sixteen sales. Art museum investments have fared well, the Ranger Fund alone having almost doubled itself in three years' time. Many thousands of cash awards have been distributed to prize winners at



PORTRAIT OF BENJAMIN FRANKLIN

Included in the interesting exhibition of "American Genre Painting—A Forgotten School," now current at the Newhouse Galleries.

By RALPH EARLE

the big annual exhibitions of art, and one fund of more than one hundred thousand dollars has been raised for the benefit of the unemployed.

With a few exceptions, the Manhattan galleries kept to a generous exhibition schedule, and in several instances one-man shows were practically sold out. A score of important sculptural works were dedicated, and many mural commissions were given out. The progress in civic art is also cited as a remarkable proof of this country's rising interest in better surroundings, with at least eight national conferences and conventions listed to survey the progress of the arts and to lay plans for future developments. Public buildings, parks, highways, bridges, and national shrines come under the heading of new civic accomplishments and the high standards maintained in the various federal, state, and municipal structures erected in 1932 are also stressed in this report. So much, then, for the year that has just passed. We have 1933 on our hands now, during which time we shall be expected at least to sustain this wonderful record in the field of the fine arts. The Kansas City Museum, by buying American, is giving an important initial impetus to the new year program and leading the way to others in the field.

## OBITUARIES

## M. CIOLKOWSKI

M. Ciolkowski, for many years the Paris representative of THE ART NEWS, was killed in a street accident in Paris the end of last month. He was knocked down by a truck, and suffered such severe injuries that death was almost immediate. M. Ciolkowski will be greatly missed by his many friends in the art world, with which he was intimately connected the greater part of his life.

## FRED J. BLANCK

Fred J. Blanck, for fifteen years in the employ of the Howard Young Galleries of New York, died at his home in this city at the age of forty-seven, after an illness of several months. He has many friends in the trade, having spent his entire life, after leaving school, in the art field. Prior to his connection with the above firm he was for sixteen years in the employ of the galleries of Scott & Fowles.

Mr. Blanck was a true friend; generous, kindly and ever willing to assist those less fortunate. His family life

was one of affection and devotion. He is survived by his wife, two daughters and a son. The funeral took place on Tuesday morning, February 7th. He was buried in the cemetery of the Gate of Heaven at Hawthorne, New York.

## GEORGE E. WADE

George Edward Wade, who was famous for his memorials and statues of royal personages, died on February 5 in London at the age of seventy-nine, according to special cable to the *New York Times*.

Mr. Wade was educated at the Charterhouse School, and was about to study law when chance turned him aside. In Rome, calling on an artist friend of his father, he found his host drawing from life. He took a bit of charcoal and made a sketch, his first, and then tried hard to convince the artist he had not studied painting. He engaged a studio in London, but refused to take lessons. One day he saw a boy whipping a top, called the boy into the studio and made a clay figure of him executing the action. The figure was accepted by the Paris Salon, and the sculptor's career began.

He executed the first and four other statues of King Edward VII, the only two statues ever made of Queen Alexandra and the only statues, two of them, ever made of George V and Queen Mary. Other works are the memorial to Queen Victoria at Allahabad, the Government War Memorial for Natal, three memorial statues to Sir John A. Macdonald in Canada, Field

Marshal Haig's equestrian statue at Edinburgh Castle and colossal figures of General and Mrs. William Booth for the new Salvation Army headquarters. Among the portraits that have been accorded especially high praise were those of his father and William E. Gladstone.

## FRANCIS P. PAULUS

Francis Petrus Paulus, etcher and painter, died in Detroit on February 3 at the age of seventy-one, as a result of a heart attack. Paulus studied art at the Pennsylvania Academy of Fine Arts, and later under Loefftz at the Royal Academy of Fine Arts, Munich. At the Ecole des Beaux-Arts in Paris he also worked for a while under Leon Bonnat. Most of the artist's work, however, was done during the time when he lived in Bruges, and this reveals the influence which this beautiful city naturally exerted on him. In 1905 he became Director of the Bruges School of Art, and held the position for several years.

In this country Paulus was for two years Director of the Ann Arbor Art School, and from 1895-1903 was associate Director of the Detroit Academy, The Detroit Institute of Arts, Chicago Art Institute and the Philadelphia Academy each have canvases by the artist in their permanent collections.

Paulus was a trustee of the Detroit Art Museum and of its Founders Society, as well as being a member of the Society of Western Artists, Chicago Society of Etchers, Munich Etching Society and the Société des Graveurs en Noir of Paris.

## WM. SHACKLETON

The death occurred in London last month of William Shackleton, the well known landscape, figure and portrait painter.

Mr. Shackleton, who, according to the *Evening News*, would have been sixty-one on Saturday, was the son of a Yorkshire paper merchant. He was educated at Bradford and came to London when twenty-one and studied by means of a Royal Exhibition at the Royal College of Arts. Three years later he obtained a British Institute scholarship to study in Paris and Italy.

His principal works include "The Polar Star," "The Island of Dreams," "The Song of the Morning," and "Bedtime," in the Tate Gallery. Exhibitions of his works have been held at the Goupil Gallery, the Leicester Gallery, Barbizon House, and at the New English Art Club.

## P. F. COPLAND

Patrick Forbes Copland, one of Canada's best known animal artists, died in Montreal on January 27 after an illness of more than a year.

Born in London the artist went to Aberdeen in his early youth and returned to his native city where he studied under Stacy Marks, the great English animal painter.

NEW PLAN TO AID  
NEEDY ARCHITECTS

A limited number of specially designed and made Architects' Tea Sets are being offered for sale by subscription by the Women's Division of the Architects' Emergency Committee, under the chairmanship of Mrs. A. Stewart Walker, in an effort to raise relief funds. A sample of this nine-piece tea-set, with views of beautiful and historic colonial buildings in sepia on a light ivory colored china edged with mauve lustre, is now on view in the shop-window of the Hayden Co., 450 Park Ave., through the courtesy of the firm.

The idea was conceived by Mrs. Robert Patchin, and Mr. Schell Lewis gave his services to prepare the drawings after designs taken from an XVIIIth century document. Lenox, Inc., will execute orders at cost, and will ship to purchasers direct from the factory, so that on a low selling price of \$35 a good profit will be made, which will be given in full to the fund for the relief of needy architects.

Further details and information may be obtained from the headquarters of the Women's Division, Architects' Emergency Committee, 115 East 40th Street, New York City, where subscriptions are now being received.



## Leading Scholars Speak at Opening Of International

Dr. William R. Valentiner, Director of the Detroit Institute of Art, M. Eustache de Lorey, eminent French scholar, and Mr. Barnard Lintott, the well known British artist, gave addresses at the opening of the College Art Association's International-1933 Exhibition at Rockefeller Center on February 4, evening. Dr. Valentiner, speaking on contemporary German art, said in part:

I have always believed that in our day and generation, German painting has reached a high and rich level of individuality, and that it has something to contribute to America and to the world at large. It can scarcely be a mere coincidence that during these last troubled years some of its most talented exponents, — George Grosz, Beckmann, Hofer, Kokoschka and Klee have become known in this country. . . . In these days, indeed, the painter with a thought to express has more chance than the man who takes his art more playfully,—for our times offer much food for thought.

Given this temperament, then, it would be strange indeed if Germany offered no contribution to the art of an age which has so much in common with a great period in its earlier history—that of the Reformation, and of Durer, Holbein, Cranach and Grunewald. Then, as now, the country was in the throes of a spiritual revolution, which not only changed the form of government but the mental attitude of its people—then, as now, it lived for decades in a condition which approached political and social chaos. History and not alone German history, teaches us, however, that art has always flourished in times of lax political discipline, when individualism runs riot and a nation struggles painfully through the transition period. With individuals, as nations, it is from tragic experience that the finest distillation of their genius emerges.

The fruit of such conditions is never a definite school,—neither is it elegance nor charm. Instead we find originality, imagination, the search for new forms of expression, and sometimes a great stroke!

Though its subject matter may seem difficult at times, contemporary German art retains a certain gaiety of aspect through the love of strong color which it shares with its early masters, and which is the expression of an intense vitality,—though it has, perhaps certain other psychological connotations. . . .

We should not, however, lay too much emphasis on national traits, for the visual arts should above all else serve as a link between nations—more readily even than literature where unfamiliar sounds offer a barrier to complete understanding. We should remember, too, that every country produces certain artists whose roots lie deep in their native soil, as well as others whose tendrils stretch out toward other shores and who, consequently, are better understood abroad. . . . There is no reason to hold the one type in higher esteem than the other. One like Holbein may achieve a greater breadth,—the other like Durer, penetrate deeper. . . .



ENSEMBLE OF ART FOR THE GARDEN IN THE AVERELL HOUSE SALE

Flanking the Venetian XVIIIth century gates are buff cochon roosters by Wheeler Williams, set upon a pair of Louis XVI terra cotta pedestals. Between the open doors of the gate may be seen a delightful rocaille wall fountain, of Venetian early XVIIIth century workmanship. The group is typical of the interesting offerings in this Averell House sale of examples collected both here and abroad by Karl Freund, for dispersal at the American-Anderson Galleries on the afternoon of February 18.

In exhibitions of this type, however, the real interest lies in the fundamental tendency expressed, and this we will find to be identical in both types of painting. Each, in its own fashion, deals with the expression of ideas with which we, too, as children of our time are preoccupied and which Germany shares with the rest of the troubled world.

M. de Lorey, chairman of the Selection Committee for the French Section, spoke of contemporary painting in France as follows:

If we look today, after more than a quarter of a century of growth and radiation, at the French school of painting, what do we see?

First, there are the masters. There is Matisse; here are Derain, Braque, Rouault—all those that have participated in the first movement of the modern school. They remain great, and are still growing in stature. Perhaps the admiration we give them is less fervent, but it is more profound. We are today attracted, not so much by what is new in them as by their adherence to tradition and the eternal principles. No longer blinded by daring and bizarre aspects, we can see that there is something of a classic character in their work—that instead of giving the lie to the golden rule in painting, our greatest living artists have in reality understood its deeper meaning. . . .

Represented in the International are

also younger artists who have not known anything of the early struggles, but who have attained recognition. Since they have not had to be revolutionists, they do not feel the need of being conservatives. Furthermore, in this exhibition there are other still younger painters whose work holds merely promise. Among these of the later generations there has been no break with the past—as was the case in the field of French literature. But there has been a continuity, and the newcomers do not reject what their artistic forebears have done; they clarify it, and adapt it to their own temperament, a temperament neither given to violence nor to great daring.

They bring us lessons in wisdom, reaped from an unwise age. No doubt, it is too early to demand the secret that some of them are still seeking, and which, though they may have found, they do not recognize. But their ambitions are comforting. They no longer seem convinced that in art, to be cautious means to be timid, and that excess, or a constant search for originality is necessarily evidence of genuine talent. There are those among them that know it is not their nature to be eccentric but that theirs is the grace and charm of French painters of the XVIIIth century, and they do not blush in yielding to their nature.

Some discover again outside of themselves a reality upon which they exert a wilful yet well balanced art, laden with poetry. Others endow the flowers and young faces they portray with a

character at once real and imaginary and with that light, witty aspect, suggesting the idea of freshness and grace, two attributes which are no longer a derogation, but a commendation. Human subjects long treated as still-life seem to recover the dignity they have lost; instead of composing, as a true Surrealist would, the extravagant symbol of anxiety, or despair, the young artist will draw the picture of an anxious or desperate man. It is a real human face which reflects the painter's imaginative discoveries: to an individual form are now restored the confused feelings, the dreams that used to be expressed only by phantasmagoria and which have acquired, through their incarnation, a wonderful consistence. These faces resemble their model, also they suggest the anxious wavering soul, the very soul of their times; they are "modern," yet they are the products of a technical skill which as in the past remains hidden.

This art possibly expresses the present state of painting which does not regress to the past, but endeavors, in its most audacious conquests and attainments, to feel again the presence of genuine traditions.

Barnard Lintott, discussing British art of today, said:

Perhaps the most interesting thing to notice in an International Exhibition of Art is what for want of a better definition I may call the difference of accent. I have been asked to speak to you of the modern British Accent in painting. . . .

I vision the time when we shall go to a Movie Theatre to see in full color what is being painted in other countries. It will be part of the news of the day. Those interested in Art will know what is going on all over the world in just the same way in painting that one can listen in our homes to the latest concert in Berlin or elsewhere and know of the progress in music. The British pictures included in this exhibition are mainly of the younger school and show in some measure the tendencies of this present time. Certain pictures have a reminiscence of Hogarth and of Rowlandson, others have thrown aside tradition and reach out into the realm of symbolism. . . .

The British school has excelled in its portraiture and landscape—also it may be believed that in its comment on life and manners, its wit has been incisive and illuminating. It is not mordant or caustic as it is with our clever continental neighbors, but it is rather more good humored and perhaps bucolic. You will observe these traits in certain of the pictures exhibited. The more spiritual qualities of William Blake are not fashionable at this time, but there is in some of the works a reflective philosophy that claims attention.

In conclusion I venture to assert that it is idle to speak about pictures; it is much better to allow them to speak for themselves. The place of the artist is behind his picture and not in front of it.

## TWO LECTURES IN WHITNEY SERIES

Mrs. Helen Appleton Read will lecture on "America Interpreted by Her Artists" at the Whitney Museum of American Art on Monday, February 13, in the morning; while in the evening of the same day, at 8.30, Professor George W. Eggers will talk on "Trends and Digressions from Giotto to Matisse."

## Cooperative Art Mart Closes With Notable Results

The Artists' Cooperative Market, 16 East 34th Street, New York, which opened on December eighth last, closed on January 28, after having successfully filled its dual role of bringing contemporary American art to the man in the street, and affording a group of needy artists an opportunity to market their wares. During the seven weeks of its existence, it is estimated by Hugh Loren Mills, secretary of the committee of artists in charge, more than 18,000 people visited the Market. Stewart Klonis, treasurer, announced that a total of 408 paintings, etchings, woodcuts, lithographs and pieces of sculpture were sold for the gross sum of \$4,205. In addition to these cash sales, a number of works of art were exchanged for goods in kind.

Other contacts were made through the Market by the exhibiting artists, resulting in portrait commissions, and assignments for interior decoration, window dressing, and commercial work of various kinds. Furthermore, a lady who owns an estate near Lake George has extended her hospitality to artists in need of a rest under ideal country conditions during the coming summer. The Artists' Cooperative Market was an effort by artists on behalf of artists. The only condition imposed upon men and women invited to exhibit was that they should be in need of the opportunity afforded to reach the buying public, and that they should devote one day a week to serve as salesmen and guides at the show. The premises in which the show was housed—a ground floor store in the Lefcourt-Madison Building, running through from 34th to 33rd Street—were donated by the Lefcourt Realty Company, through the courtesy of Mortimer Lanzit and Melvin Brown, president and vice-president, respectively. A five per cent commission on sales was given by the artists to apply against expenses, the balance of which were underwritten.

"Among the educational values of the Market must be included the fact that a large buying public has been made aware that it can acquire good original works of art at prices within its ability to buy," said Paul A. Benjamin, chairman of the committee in charge. "People have bought pictures at the Market who never did so before. They have bought—and come back for more."

"Movements of this kind do not, we feel, compete with the commercial gallery. Indeed, they tend ultimately to increase its scope by interesting a large section of the public who today cannot afford to pay high prices for old masters, but who may be able to do so in the future."

## NEW YORK AUCTION CALENDAR

American-Anderson Galleries  
30 East 57th Street

February 18—Art for the garden, sculpture, paintings, XVIIIth century English furniture and art objects, chosen by Karl Freund in this country and from important estates abroad, to be sold by order of Averell House, Inc. Now on exhibition.

National Art Galleries  
Rose Room, Hotel Plaza

February 17—Paintings by old masters of various schools, to be sold by order of Mrs. L. Hartert of New York, with additions. Exhibition, February 12.

February 17, 18—XVIIIth century English furniture, silver and decorations, consigned by various owners. Exhibition, February 12.

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## Elizabethan Art Seen in London Benefit Exhibit

(Continued from Page 3)

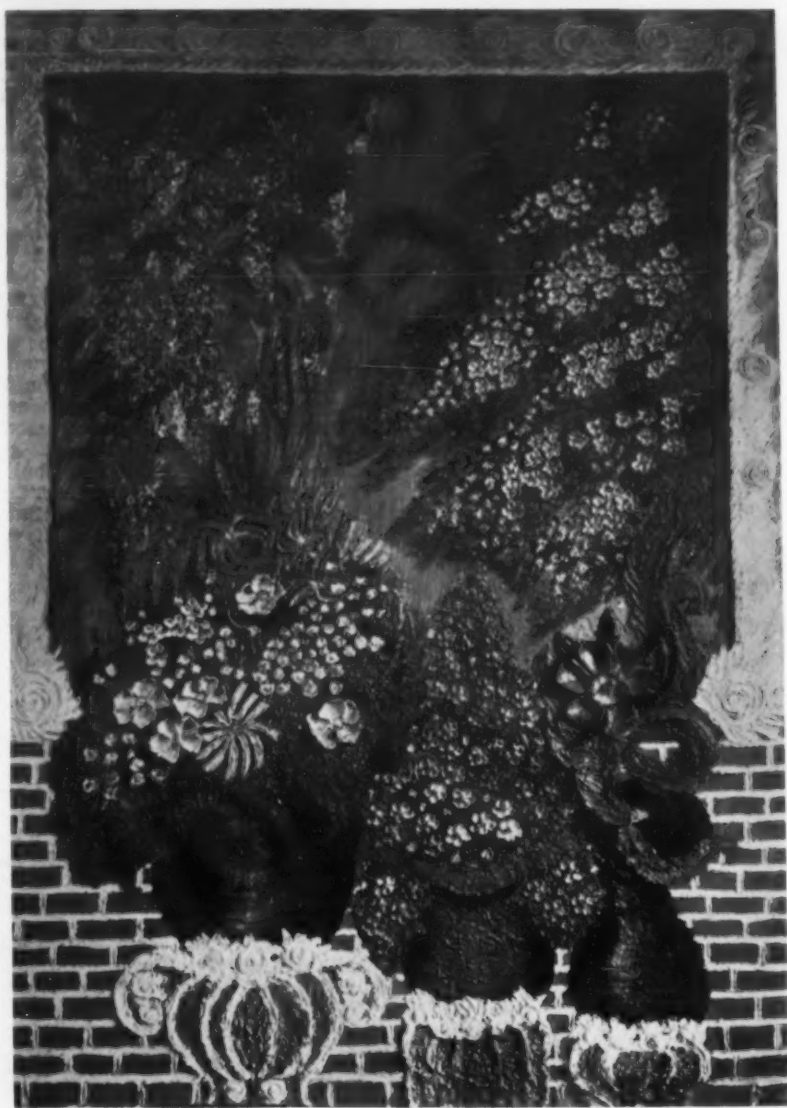
rooms are devoted to autographs and diaries, literary and historical works of the Elizabethan era, ecclesiastical documents and to the smaller needlework exhibits.

Many extremely interesting pieces are to be seen among the furniture, an elaborately carved and painted four poster bed, lent by Mrs. Calley, and a great oak chest given by a XVIth century Lord Mayor to St. Saviour's in Southwark being especially striking. This chest, which is illustrated in Macquoid's *Age of Oak*, has floral arabesques, the arms of the donor, his initials and merchant's mark, inlaid in some nine different woods. Among the chairs one notes particularly a fine specimen of unique design which has been sent by the Society of Antiquaries, and a smaller piece of especially charming workmanship from the collection of Mr. Ernest Boulter. Mr. Clifford Smith of the Victoria and Albert Museum has contributed from his private collection a number of interesting stools, some of them with the rare fluted legs and frieze.

Connoisseurs of early silver will also find some important items. The Goldsmiths Company have lent a number of fine salts and tankards, and some of the Cambridge colleges have contributed silver, which was probably the gift of grateful students and graduates of the time. Other outstanding exhibits in this section include the Osterley crystal cup of Holbein design, Lord Ducie's silver gilt coconut cup; the Lynde cup of the Grocers' Company, the famous mazer from Lord Galloway's collection, and another smaller mazer loaned by Mrs. F. H. Cook.

Of personal relics there are many, probably the most notable being the cameo portrait jewel from the Duke of Portland's collection, which Mary Queen of Scots gave to the Duke of Norfolk. Among the many armor specimens, the organizers of the exhibition have been fortunate in securing the superb Greenwich suit from the collection of the Hon. Artillery Company. Many curious clocks and watches are also on display, featuring a skull watch belonging to Mary Queen of Scots, and a cylindrical one made for Elizabeth.

Much of the needlework is of great delicacy and beauty, some of the finest specimens coming from the collections of Sir John Carew Pole, and from that of Sir W. Burrell.—L. G. S.



"FLORIST'S WINDOW"

By MRS. IRVING T. BUSH

Included in the exhibition of the artist's paintings now on view at the Knoedler Galleries.

## LONDON LETTER

By Louise Gordon-Stables

Displayed in the beautiful setting of a well-designed house, Mr. Lionel Harris, Jr.'s inaugural show at his new Kent House Galleries in King Street, St. James', has a special distinction. The details of each room are arranged

as if for the everyday life of the well-to-do citizen of the XVIth or XVIIth century. One can thus easily visualize each exhibit in the surroundings for which it was originally designed. Mr. Harris specializes in English needle-

work, and the displays therefore feature a number of fine examples of petit point, with both classical and Biblical themes.

Among the historic pieces of furniture, one notes especially a handsome side-table in gilt gesso and a gilt mirror, which come from a house at Tring Park built by Charles II for Mistress Nell Gwynne. Some brilliant chandeliers and crystal luster ornaments form a striking contrast to the very up-to-date lighting fixtures installed for the effective illumination of various treasures. Situated almost next door to Christie's, these galleries should rapidly become a mecca for connoisseurs.

The Courtauld Institute is now holding its first exhibition in its Portman Square house. This display has been devoted to Greek and Byzantine paintings, many of which suggest the Russian icon in style. Few save experts would venture to date the exhibits without the catalog, for there are XVIth and XVIIth century specimens which might well belong to a far more primitive period, owing to their faithful adherence to old traditions. The wonder is that, with so definite a formula borne in mind by successive artists, there should be so little weakening of religious feeling in the portrayal of the various Biblical themes. Our knowledge of Cretan painting is enhanced by the inclusion of an "Old Testament Trinity" belonging to the late XVth century, of particularly rich color. This exhibition, wisely restricted to a small number of significant examples, is very illuminating and educational in character, and should help the student to identify Byzantine influences in the art of the Italian Primitives and their successors.

Considerable success has attended the exhibition of Augustus John's etchings at the Leicester Gallery. The price of a John drawing or painting is now so far beyond the average purse that enthusiasts are eager to obtain specimens of his graphic art. Nevertheless, I feel that, admirable as a few of the etchings may be, John is on the whole not at his best in this medium. Some of his usual surety of line seems to be lost, and his modelling is less firm than in his paintings and drawings. He has been likened by some to Rembrandt in this field, but I believe he would be the first to deny the kinship, although undoubtedly he owes something in the way of inspiration to the great Dutchman.

## DETROIT ACQUIRES STUDY BY RUBENS

BERLIN.—During a stay of several months in Europe, Dr. W. R. Valentiner has been successful in acquiring two works of art for the permanent collection of the Detroit Institute of Arts. These acquisitions have been made possible through a bequest of the late Mr. Haass of Detroit. One of these is the beautiful "Adoration of the Child" by Albertinelli, illustrated on the cover of last week's issue, which Dr. Valentiner secured from the Van Diemen-Lilienfeld Galleries. The other is a study of a head by Rubens, one of the principal figures in the "Disputa" in St. Paul, Antwerp. Painted in 1609, after Rubens' return from Italy, it demonstrates his forceful brushwork, and the rich glow of pigments brightened by the impressions gathered in Italy's sunny and sparkling atmosphere. Rubens was then at the height of his powers, many of his most important works belonging to this first Antwerp period, including the "Raising of the Cross" in Antwerp Cathedral and several other altarpieces. His success in art and in life enriched his works with great vigor and warmth, and it is often in studies like this that one finds Rubens' inspiration and brilliant execution at their height, rather than in the larger compositions, in which he often allowed pupils to take part.

The picture depicts the head of a bearded man, in which the grandiose vigorous features are rendered with stupendous vitality. The masterly treatment of every detail of the face, and the strong modelling and lively expression are characteristic of Rubens at his best. The portrait fills the frame with emphasis and authority, and impresses the beholder by its striking veracity of delineation. On the left side of the picture another head is represented in profile, sketchy and light compared with the dominant power of the chief subject, yet as a point of contrast it is a notable enrichment of the composition.

Dr. Valentiner is returning to Detroit a few weeks earlier than his leave of absence expires, because he wishes to have sufficient time to prepare an exhibition of Italian Primitives in Detroit, which he hopes will be ready in March or April. Dr. Valentiner looks forward very much to resuming his work in Detroit, and to seeing Diego Rivera's frescoes in the Art Institute which are nearing completion.

—F. T. D.

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## Persepolis Finds of Dr. Herzfeld Epoch Making In Their Archaeological and Aesthetic Values

The discoveries in Persepolis, made by the expedition sent out to Persia by the Oriental Institute of the University of Chicago, under the leadership of Dr. Herzfeld, Professor of Oriental Archaeology of the University of Berlin, are of the utmost importance, both to the archaeologist and to the man interested purely in aesthetic values. From the historical point of view, the discovery in one of the palaces of a polychromed relief in a perfect state of preservation, leads to the assumption that all the sculptures were treated in similar manner, the color from the majority of the pieces having been removed by time. This links up on the one hand with the Sassanian sculptures, which were also polychromed, and on the other with the colored tile reliefs. The great beauty of the sculptures is a further revelation of the art of Persia; while these finds double the known treasures in this field, as well as being in a more perfect state of preservation than the majority that have hitherto come to light.

Dr. James Henry Breasted, director of the Oriental Institute at the University of Chicago, as reported by *The New York Times* on January 23, gives the first information on the results of the excavations, which account we reprint in part:

Under twenty-six feet of rubbish and masonry from the Persepolis palaces, which were fired in 330 B. C. by Alexander the Great during a drunken debauch, the excavators have discovered a wealth of magnificent sculpture, dating back to Cyrus the

Great, which is hailed as containing the earliest specimens of art ever discovered in Asia.

"This discovery is one of the greatest and most important in the history of archaeological research," Dr. Breasted said. "It not only far surpasses any archaeological disclosure ever made in the history of such research in Persia, but there has never been any discovery like it anywhere in Western Asia since archaeological excavation began there almost a century ago."

"Persian civilization and Persian art were the great composite mosaic of the life of the earlier Orient which culminated in Persian culture, but since that day the country has been so swept by one devastating invasion after another that its most splendid and impressive monuments have almost all disappeared or been so badly wrecked that they are practically lost."

"Hence, when a great body of Old Persian sculpture like this, which almost doubles the known volume of this art is recovered, the value of such a treasure is priceless."

A series of wall sculptures, which, if set together, would form a vast panel of reliefs five or six feet high and almost one thousand feet long, are an amazing find. The carvings, described as "unparalleled in beauty and refinement of detail," include a series of historical inscriptions of importance, which Dr. Herzfeld has not had time to decipher.

The walls of the palaces, built by Darius and Xerxes, and overlooking a mighty plain circled by mountains, were of sun-dried brick, but the colonnade halls, windows and great doors were of black stone polished like ebony.

On this black stone is represented a magnificent durbar, or conclave, of

official Persians and their relatives, the Medians, with the Emperor drawn up to receive Ambassadors of twenty-one subject nations bearing gifts to the ruler after the fashion of the Wise Men of the East of more than three centuries later.

The array of imposing panel sculpture was found between two pretentious staircases leading like an inverted V to what was a vast state audience hall situated on a terrace 1,500 feet long and 1,000 feet wide. The sculpture in its original state must have stood like a great scarlet tapestry in relief, Dr. Breasted said.

The richness of the discovery, according to Dr. Breasted, lies in the fact that the carvings are as fresh as the day when the sculptors' tools executed the final strokes. No other works of ancient Persian art ever have been brought to light in such a state of perfection, he said.

The figures depicted on the panel, include, besides the Emperor, footmen, horsemen, charioteers, servants and burden-bearers along with their vehicles of travel.

The beautiful colors of the sculptured panel in its original state were visualized by Dr. Breasted as a result of the rare discovery by Dr. Herzfeld of one almost unblemished relief, which had been sheltered from the elements under rubbish for nearly 2,500 years. This carving showed the Persian Emperor wearing garments hemmed with scarlet and purple, shoes of the same color and other finery of royal hues.

The sculptor's flair for detail, Dr. Herzfeld reported, is vividly shown in his carving of the chariots of the visiting ambassadors. The bronze nail used to fasten the chariot wheel to the

hub was carved with the delicacy of a cameo in an area smaller than an American postage stamp. The legs of the figure form the stem of the nail which is inserted in the axle hole.

The servants and burden-bearers shown in the stone panels are leading live stock for presentation to the emperor. Dr. Herzfeld was particularly impressed with a "magnificent picture" of a donkey.

At each end of the huge stone panel the sculptor had carved in a triangular space a lively portrayal of a lion killing a bull. Next to each of these scenes, and occupying a space adjoining the picture of the entourage of visiting ambassadors, are sections giving the historical inscriptions.

The sculptural treasure, according to Dr. Breasted, borders a part of the terrace upon which stood state and residential palaces erected by the Kings Darius and Xerxes and is but the first of other treasures still to be unearthed, he believes. It was the disintegration and the collapse of the great mud-brick walls that preserved the newly found sculptures, and protected them from the ravages of weather and vandalism.

When the Moslems, whose creed tabooed images, overflowed into the region of Persepolis, 1,000 years after Alexander the Great set torch to the palaces, they wrecked the heads and faces of the carvings that appeared above the surface. The sculptures now discovered escaped their notice because of the protecting heaps of debris, Dr. Breasted declared.

Within two miles of the palaces, the scientists unearthed a primitive Stone Age village about 5,000 years old, in a state of preservation said to surpass previous discoveries of the period.

"It is the first Stone Age village ever found," Dr. Breasted said. There is a narrow street or alley extending the length of the little settlement, and a modern visitor walking along it can look over into the houses. Through the doors and the earliest known windows ever found, he can see mural

decorations of red ochre water-color still discernible on the walls.

Dr. Herzfeld reported that the exquisite polychrome designs and motifs painted on the pottery found in these houses mark a new chapter in the history of prehistoric art, far exceeding in beauty and age the crude and artistically insignificant potsherds of the Stone Age discovered in Babylonia.

"Such remains," Dr. Breasted explained, "disclose to us the earliest prehistoric ancestry of the civilization which reached its culmination in the palaces of Persepolis. The evidences of the intervening evolution are plentifully preserved all around Persepolis."

Dr. Breasted left on February 4 for a tour of inspection in the Far East, where the Oriental Institute has eleven expeditions at work.

At Persepolis the institute holds a concession to all the surrounding ancient sites within a radius of thirteen miles of the old Persian capital. The Persian force under Dr. Herzfeld has been engaged for two years in recovering the long-lost cultural development which went on for ages among the Persians and their predecessors in that region.

### MASTERPIECES IN NAUMBERG BEQUEST

Mrs. Nettie G. Naumberg's notable collection of paintings, tapestries, antique furniture and other works of art will enrich the Fogg Art Museum with a number of masterpieces. On Mrs. Naumberg's death in March, 1930, it was found that she had bequeathed all her art treasures to the latter museum. Outstanding paintings in the collection are Rembrandt's "Head of an Old Man"; "The Minister of Haarlem" by Hals; "Madonna and Child" by Luini; Murillo's "Holy Family," and "Christ Driving the Money Changers from the Temple" by El Greco. Among the tapestries the most important is a fine Flemish early Renaissance example.

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## COMING AUCTIONS

AMERICAN-ANDERSON  
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DECORATIONSNow on Exhibition  
Sale, February 18

Two Degas bronzes appear in a collection of art for the garden, sculpture, paintings, antique furniture and objets d'art, which has been consigned by Averell House to the American-Anderson Galleries for dispersal on the afternoon of February 18. The offerings of this auction, many chosen by Karl Freund in this country and others coming from important estates abroad, is now on exhibition. An extremely wide range, in point of both time and place of origin, is covered by this aggregation.

Possibly the most important section of the catalog is that represented by the garden objects, which feature especially a pair of heroic carved Portland stone urns of the Queen Anne period, which originally stood in the grounds of the Inns of Court. Also of carved Portland stone are a pair of quaint garden figures by John Cheer which date from about 1740.

Among the specimens of particularly interesting provenance may be mentioned a XVth century Anglo-Italian well curb of white marble from Stowe House, Buckinghamshire, and a fine pair of carved rose marble griffins, dating from the XIIth-XIIIth century, formerly in the collection Chauchat at St. Cloud. Further to be noted among the outstanding items of the dispersal are a pair of French XVIIIth century marble fountain heads in the form of dolphins, said to have come from the Parc de Fontainebleau, and a Burgundian carved limestone arch, with characteristic portrait bas-reliefs and Gothic foliations, mid-XVth century.

Fine gates suitable for interior or exterior use include Renaissance and Georgian examples, among them being one of the rare lantern arch type, of which so few have survived. A fine group of antique garden benches and seats is also found, among these being a large selection of late XVIIIth century English ones, as well as some rare American specimens of the same period from Charleston and Virginia.

The two Degas bronzes, one entitled "La Masseuse" and the other "La Femme Qui Tient Son Pied," reveal characteristic strength and brilliance of modelling, and are of the same limited "edition" of 22 copies as the set in the Havemeyer collection at the Metropolitan.

In the contemporary sculpture group one finds such works as Janet Scudder's life-size bronze fountain figure of Eros; and several examples of the work of Wheeler Williams, with bird subjects predominating. Small bronzes include a group of Barye animal sculptures, and four figures of the muses by Joseph Nollekens, the well known Dutch sculptor. Among the antique specimens one notes especially a Romanesque white marble bas-relief, and a pair of Venetian XIVth-XVth century statues of lionesses.

Two superb wrought iron staircases attract attention. One of the Adam period comes from a house in Portman Square, London, and the other from the tower of a house near Paris which dates back to the middle of the XVIIth century. Among the fine mantels are a fine Georgian specimen in Siena and white marble from Calcote Park, England, and a Queen Anne fleur de pêche example from Eastwell Park, Kent, of a quality which has become exceedingly rare. XVIIIth century Italian mantels, in both the Regence and Louis XVI styles, are also found.

Among the paintings of the collection, one finds an interesting Benjamin West, "Mrs. Murdoch and Children," which is accompanied by a certificate by William Roberts. Other canvases include "Sunshine and Shadow" by Charles Sims, "The Family of Sir William d'Oyle, Bart." by Netscher, two companion works by Pannini, and "Siesta" by the contemporary American painter, Agnes Tait.

The furniture is mostly XVIIIth century English, featuring among the larger pieces an important Georgian mahogany dressing table of the kneehole-



"JAPANESE TOY TIGER AND ODD OBJECTS" By YASUO KUNIYOSHI  
On view in the exhibition of the artist's work now at the Downtown Gallery.

pedestal type. Delightful tables of the Sneraton and Regency period and attractive Canterbury are numbered among the smaller items. There are also interesting Hepplewhite, as well as small Biedermeier examples.

To be found among the smaller art objects, is an XVIIIth century group of Derbyshire spar ornaments from the Leverhulme collection, having a rich amethyst texture. Ceramics and bisques of high quality are also offered.

NATIONAL ART  
GALLERIES  
ENGLISH FURNITURE  
HARTERT PAINTINGSExhibition, February 12  
Sale, February 17, 18

A collection of XVIIIth century English furniture, silver and decorations will go on exhibition Sunday, February 12, at the National Art Galleries, in the Rose Room of the Hotel Plaza, prior to dispersal the afternoons of February 17 and 18 at 2 P. M. Paintings by old masters of various schools will go on view simultaneously, and will be sold by order of Mrs. L. Hartert of New York, with additions, on the evening of February 17.

The furniture features a group of pieces finely characteristic of the Georgian period, as well as a number of Chippendale, Hepplewhite, and Sheraton examples. A number of sofas, settees and arm chairs are covered in needlework of the period. These popular types are found in a large range of items invaluable for home furnishing, such as sets of chairs, arm chairs, side and tripod tables, bookcases, secretaries and desks of various kinds. Sideboards, of the breakfront and serpentine style, grandfather, bracket and table clocks, and mirrors of all kinds appear in the catalog. Especially to be noted are a few chests of drawers, mainly of the bow and serpentine front style, in different woods. The silver includes specimens of both decorative and practical appeal; while the objets d'art offer a wide selection.

Old masters of the English, French, Italian and Flemish school, as well as a few interesting examples by leading XIXth century artists, are found in the session devoted to paintings. Portraits and figure subjects by Hoppner, William Owen, Sir Peter Lely, Sir Joshua Reynolds and Gainsborough are features of the British group. Landscapes by Constable and Richard Wilson, as well as a Wheatley and a Landseer are further to be noted. The small American section includes some especially interesting offerings—a Blake-lock and a Ryder endorsed by Elliott Daingerfield; "Summer Landscape" by George Inness and a Whistler portrait of "Mere Abbot," which was included in an exhibition at the Grosvenor Gallery in London.

To be noted especially among the French XIXth century paintings is a "Portrait of Madame Desire Gilniat" by Renoir, painted in 1874 in the artist's studio. Further of note are a Fantin-Latour, and a Cezanne landscape in watercolor, signed at the lower left. Among the old masters one finds two compositions given to Fragonard, as well as works by Hubert Robert, Claude Lorraine and Mignard. A typical Troyon is entitled "Landscape with Cattle and Sheep."

A number of works of the early period are to be found among the Italian

pictures. A "St. Catherine" by Veronese was formerly in the collection of M. de Hense of Brussels, while "Cupids at Play" by Amigazzi was purchased from Agnew & Company of New York. Further to be noted are two bust portraits on a panel given to Ghirlandaio; a Benozzo Gozzoli with the endorsement of G. Frank Muller and a Pietro Rotari, formerly in the Stillwell collection.

In the Flemish group there is a "Descent from the Cross," attributed by Dr. August Mayer of Munich to Jan van Scorel, a Madonna subject by Mabuse and a landscape by Van Artois.

LAURENCE BINYON  
MAY SOON RETIRE

LONDON.—It is reported by the London Daily Mail that Mr. Laurence Binyon, head of the Prints and Drawings Department of the British Museum, thinks of retiring this year, when he reaches his sixty-fourth birthday. For some time he has been busy superintending the sorting and arranging of the great quantity of Turner drawings which have been transferred from the Tate Gallery. This year sees Mr. Binyon's fortieth anniversary as a Civil Servant. Outside of the museum he is well known in literary circles for both prose and verse.

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## Calendar of Exhibitions in New York

**Ackerman Galleries, 50 East 57th Street.**—Etchings and sporting prints.

**American Academy of Arts and Letters, Broadway at 155th St.**—Paintings by Gari Melchers.

**American-Anderson Galleries, 30 East 57th St.**—Benefit exhibition of Indian portraits during February.

**American Folk Art Gallery, 113 West 13th Street.**—Early American painting and craftwork.

**An American Place, 509 Madison Ave.**—Paintings new and old by Georgia O'Keeffe, to Feb. 22.

**Arden Gallery, 460 Park Avenue.**—Steuben glass designed by Walter Darwin Teague in The Modern Room, to Feb. 28.

**Argent Galleries, 42 West 57th Street.**—Paintings by Martha Gilbert Skougor, to Feb. 18; Black and Whites by The National Association of Women Painters and Sculptors, to Feb. 18; Work by Canedo, to March 4.

**Art Center, 65 East 56th Street.**—New materials, new products and new uses, under the auspices of the National Alliance of Art and Industry, to Feb. 15.

**Artists' Gallery, Towers Hotel, Brooklyn.**—Exhibition of portraits, to Feb. 20.

**Averell House, 142 East 53rd Street.**—Sculpture by Wheeler Williams and Laurence Kenny Stevens; sporting prints.

**Barbizon Plaza Hotel.**—Paintings and drawings by Frederic Knight, to Feb. 18.

**John Becker, 520 Madison Avenue.**—Small oils and water colors by Jean Charlot, to Feb. 25.

**Belmont Galleries, 576 Madison Avenue.**—Primitives, old masters, period portraits.

**Bourgeois Galleries, 125 East 57th Street.**—Exhibition of Oriental Art; paintings by Emile Branchard, through February.

**Brooklyn Museum, Eastern Parkway, Brooklyn.**—Miniatures by the Brooklyn Society of Miniature Painters; biennial show of watercolors, pastels and drawings by American and European artists, to Feb. 27. Print Club of Philadelphia Show, Feb. 12-26. Opening of the new decorative arts wing; special exhibition of Egyptian art.

**Brunner Gallery, 55 East 57th Street.**—Sculpture by Maillol, to Feb. 28.

**Butler Galleries, 116 East 57th Street.**—Paintings "suitable for decoration."

**Ralph M. Chait, 600 Madison Avenue.**—The Ma Chang Kee collection of ancient Chinese bronzes.

**Carnegie Hall Art Gallery, 154 West 57th St.**—Members' exhibition of paintings and prints.

**Cuz Delbo Galleries, 561 Madison Ave.**—Drawings, water colors and oils by Boris Deutsch, to Feb. 24.

**Cheshire Gallery, Chrysler Building.**—Paintings and drawings by Jacques Zucker to Feb. 18.

**Columbia University, Philosophy Hall.**—Walter Scott centenary exhibition of mss. first editions, etc.

**Contemporary Arts, 41 East 54th Street.**—Paintings by Michael Rosenthal, to March 4.

**Delphic Gallery, 9 East 57th St.**—Sculpture by Gwen Lux; abstractions by Henrietta Reiss, to Feb. 14.

**Demotte, Inc., 25 East 78th Street.**—Romanesque, Gothic and classical works of art; modern paintings.

**Downtown Gallery, 113 West 13th Street.**—Recent paintings by Yasuo Kuniyoshi; one piece exhibition of a sculpture by Zorach, entitled "Spirit of the Dance."

**A. S. Drey, 680 Fifth Avenue.**—Special exhibition of Italian Primitives.

**Durand-Ruel Galleries, 12 East 57th St.**—Pastels by Norma Talmadge Huycke, to Feb. 18; an exhibition of paintings by Derain organized by Mr. Paul Guillaume of Paris, beginning Feb. 15.

**Ehrlich Galleries, 36 East 57th Street.**—Paintings by Old Masters, to Feb. 28. Mrs. Ehrlich—Dining tables with historical settings.

**Eighth Street Gallery, 61 West 8th Street.**—Paintings and drawings by John Graham, during February; water colors by Burleigh, Datz, Davidson, Dirk, Fox, Liberte, Lonergan, Noda, Shane and Wilenchick, Feb. 13-March 4.

**Fearon Galleries, 25 W. 54th St.**—Paintings by Roland Strasser, done in Ball.

**Ferargli Galleries, 43 East 57th Street.**—Paintings by Albert Pinkham Ryder; works by Arthur B. Davies, recently shown at the Venice International, to Feb. 25.

**Fifteen Gallery, 37 W. 57th St.**—Paintings and watercolors by Anders D. Johansen.

**French & Co., Inc., 210 East 57th St.**—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

**Gallery, 144 West 13th Street.**—Recent water colors by Milton Avery, to Feb. 16; works by Ellshemius of the "romantic period."

**Gallery of Living Art, 100 Washington Square East.**—Permanent exhibition of progressive XXth century artists.

**Pascal Gatterdam Galleries, 145 West 57th Street.**—Paintings by Clyde Scott, to Feb. 20.

**Goldschmidt Galleries, 730 Fifth Avenue.**—Old paintings and works of art.

**Grand Central Art Galleries, 6th Floor, Grand Central Terminal.**—"Background of American Painting" under the auspices of the College Art Association, to Feb. 18; paintings of Holland by Anthony Thieme, to Feb. 18. Feb. 11th to 25th—Fellows of American Academy in Rome; Feb. 15th to 25th—Sculpture by Brenda Putnam.

**M. Grieve, 386 Park Ave.**—Portrait frames. Largest collection of rare examples of all periods.

**G. D. R. Studio, 9 East 57th Street.**—Watercolors by Howard Ahrens, to Feb. 14.

**Grant Studios, 114 Remsen St., Brooklyn.**—Etchings by American artists.

**Harlow, McDonald Co., 667 Fifth Ave.**—Early aquatint and lithographic views of American cities, rural etchings by Alexander Walker, and etchings by Rembrandt's contemporaries, during February.

**Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street.**—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

**International Gallery, 17 West Eighth Street.**—Paintings by Solman, Sholl, Neal and Spivak.

**The Jumble Shop, 28 West 8th Street.**—Selected pictures by various artists, to March 24.

**Marie Harriman Gallery, 61 East 57th Street.**—Paintings by Carla Wellendorf, to Feb. 13; the first one-man exhibition of Simeon Braguin, to Feb. 20.

**Kennedy Galleries, 785 Fifth Avenue.**—Audubon prints, to Feb. 15.

**Keppel Galleries, 16 East 57th Street.**—Etchings and watercolors by Andrew R. Butler.

**Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.**—Prints by Ernest Fiene, to Feb. 15.

**Kleinberger Galleries, 12 East 54th St.**—Paintings by old masters.

**Knoedler Galleries, 14 East 57th Street.**—Show of Portraiture by John Wells, to Feb. 18; "Two Supreme Etchers"; Ten paintings by Mrs. Irving T. Bush, to Feb. 18.

**Kraushaar Galleries, 680 Fifth Avenue.**—XVIIIth century English portraits, during February.

**John Levy Galleries, 1 East 57th Street.**—First New York exhibition of still life and flower paintings by Laurence Bidle, to Feb. 18.

**Julien Levy Gallery, 602 Madison Avenue.**—Paintings by Mina Loy and photographs by Luke Swank, to Feb. 18.

**Lilienfeld Galleries, Inc., 21 East 57th St.**—Paintings by old and modern masters.

**The Little Gallery, 18 East 57th Street.**—Swedish glass, to Feb. 15.

**Macbeth Gallery, 15 East 57th Street.**—"Intimate Paintings," to Feb. 20.

**Pierre Matisse Gallery, Fuller Bldg., 51 East 57th St.**—Modern French Paintings.

**Metropolitan Galleries, 730 Fifth Avenue.**—Paintings by old masters.

**Metropolitan Museum of Art, 82nd St. and Fifth Ave.**—Special display of the Friedman bequest. Recent Egyptian accessions (3rd and 5th Egyptian rooms). European fans; print accessions of 1931-32.

**Midtown Galleries, 559 Fifth Ave.**—Water colors by Ethel Katz to Feb. 15; 12th group show thru March 2; oil paintings by Homer Ross, Feb. 15 to March 4.

**Milch Galleries, 108 West 57th Street.**—Special show of paintings by Eakins, to Feb. 25.

**Montross Gallery, 785 Fifth Avenue.**—Paintings by Arthur Schwieder, Feb. 13-25.

**Morton Galleries, 127 East 57th Street.**—Oils and watercolors by Florence Hubbard and Lillian Wadsworth, to Feb. 20.

**Museum of the City of New York, Fifth Avenue at 104th St.**—Recent accessions of portraits and views of New York, to Feb. 27. Open holidays 10 a. m. to 6 p. m.; Sundays 1 p. m. to 6 p. m.; other days 10 a. m. to 5 p. m., except Tuesdays when museum is closed. Admission free except Monday, when fee of 25c is charged.

**Museum of French Art, 22 East 60th Street.**—Special exhibition of sculpture by Bourdelle, to Feb. 21.

**Museum of Modern Art, 11 West 53rd St.**—One man show of work by Maurice Sterne, beginning Feb. 15. American Folk Art: "Art of the Common Man in America."

**National Arts Club, Gramercy Park.**—Studies for mural paintings and sculptural decorations.

**J. B. Neumann, 40 East 49th Street.**—Works by modern American and foreign artists.

**Newark Museum, Newark, N. J.**—Aviation and its place in art. Special exhibition of European and Oriental arms and armor. The Jaehne loan collection of Netsuke. Modern American paint-

ings and sculpture. Closed Mondays and holidays. Sculpture (in court). Life in Latin America (Junior Museum.)

**New School for Social Research, West 12th St.**—Drawings in sanguine, wash, charcoal and crayon by Aronson, Egas, Marsh, Davis, Orr and Zucker, to Feb. 25.

**New York Historical Society, 170 Central Park West (76th Street).**—Portraits of Mayors of New York City from 1789; ship pictures and related memorabilia, after 1807.

**Newhouse Galleries, 578 Madison Avenue.**—American Genre paintings—a forgotten school, to Feb. 18.

**Frank Partridge, Inc., 6 West 56th Street.**—Special exhibition of old English needlework from the XVIIIth and XVIIIth centuries held for the benefit of St. Luke's Hospital.

**New York Public Library, 476 Fifth Ave.**—Centenary exhibition of Manet prints, to March 31; bookplates, pictorial and heraldic, to Feb. 28; America on stone, to Feb. 28.

**Raymond & Raymond, 40 East 49th St.**—The work of living painters in facsimile reproduction, to March 4.

**Rehn Galleries, 683 Fifth Avenue.**—Recent paintings and water colors by Allen Tucker, to Feb. 18.

**Reinhardt Galleries, 730 Fifth Avenue.**—Rockefeller Center—C. A. A. International—1933, to Feb. 28.

**Rosenbach Co., 17 East 51st St.**—French prints, furniture, silver and objects of art.

**Schultheis Galleries, 142 Fulton Street.**—Paintings and art objects.

**Schwartz Galleries, 507 Madison Avenue.**—Water colors and etchings of game birds by Roland Clark.

**Scott & Fowles, Squibb Building, Fifth Avenue and 54th Street.**—XVIIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).

**Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.**—Works of art.

**Jacques Seligmann Galleries, 3 East 51st Street.**—Paintings and works of art by old and modern masters.

**E. & A. Silberman Gallery, 137 East 57th Street.**—Old masters and works of art.

**Marie Sterner, 9 East 57th Street.**—Costume designs by Lillian Gaertner Palmedo, Feb. 15-28.

**The Union League Club Art Gallery, 48 Park Avenue.**—Paintings of the XVIIIth century English School, to Feb. 19.

**Valentine Gallery of Modern Art, 69 East 57th Street.**—Seven paintings by Ellshemius, to Feb. 15.

**Vernay Galleries, 19 East 54th Street.**—XVIIIth century English furniture, porcelain, silver and paneled rooms.

**Wanamaker Gallery, au Quatrieme, Astor Place.**—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

**Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street.**—Antiques and objets d'art.

**Wells, 32 East 57th Street.**—Early Chinese art.

**Weyhe Gallery, 794 Lexington Avenue.**—Exhibition of fifty modern prints constituting the most distinguished work in this field during 1932.

**Whitney Museum of American Art, 10 West 8th Street.**—Annual Exhibition of Acquisitions, to Feb. 22.

**Wildenstein Galleries, 19 East 64th Street.**—Opening exhibition in the new building.

**Yamataka Galleries, 680 Fifth Avenue.**—Exhibition of sculptures from the rock caves of Tien-lung-shan and Yun-kang; Japanese arms and armor of the Tokugawa period.

**Howard Young Galleries, 677 Fifth Avenue.**—Special exhibition of paintings by XVIIIth century Dutch masters to Feb. 20.

**Zborowski Gallery, 460 Park Avenue (at 57th Street).**—Paintings and drawings by Renoir, Seurat, Degas, Modigliani, Toulouse-Lautrec and Utrillo from important private collections in France.

### RECENT AUCTION PRICES

#### HUTAFF FURNITURE AND DECORATIONS

**American-Anderson Galleries.**—The dispersal of furniture and decorations of John H. Hutaff, Inc. on February 3 and 4 realized a grand total of \$28,691. We list below the principal prices obtained in the sale:

310—Louis XVth carved walnut sofa in early XVIIIth century verdure tapestry; A. M. Baldwin...\$ 750

375—Important Georgian carved pine room, English, XVIIIth century, from a manor house in Buckinghamshire; J. B. Bailey.....2,300



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### COMING BOOK SALES

**CULBERTSON, BAUCHLE,  
ET AL.  
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Sale, February 21**

Important items of Americana, autograph letters, first editions, original drawings by Remington and Rowlandson, Sanskrit manuscripts, sporting books by Alken, Apperley, Egan, Hisey, Harper, Surtees, and others, are comprised in a collection now on exhibition at the American-Anderson Galleries, prior to dispersal the afternoon of February 21. The sporting books come from the library of Owen Culbertson of New York City. The balance of the catalog consists of selections from the libraries of Thomas H. Bauchle, Jr., of New York City and others. A presentation copy of "The Snow Image," from Hawthorne to his wife, is one of the rare items in this sale.

### RARE AMERICANA IN LEITER SALE

The library of the late Levi Z. Leiter, to be dispersed at the American-Anderson Galleries on February 15 and 16, has long been famous for some of the first books written about this country, as well as examples of the earliest works published here. Autographs of many men famous in the early history of America are found in outstanding examples.

Outside the Henry E. Huntington sale of the Christie-Miller collection in 1917, this is the most important group of Americana to be offered at public auction since that of George Brinley in 1880. Items connected with Pennsylvania are Penn's letters dated 1683 and 1688, Penn's account of the Province, 1685, and Gabriel Thomas's "Historical and Geographical Account," 1698. Works representing New England by Mather, Backus, Elliot, Norton, Josselyn, Cotton and many others are to be noted. Those related to New York feature Horsmander's journal of the Negro plot for burning the city, a work of Van der Donck, and the Montgomery Charter.

Jefferson's own copy of his "Notes on the State of Virginia" will be offered, as well as source books and documents of great rarity connected with States such as New Jersey, Maryland, Virginia, the Carolinas, Georgia and Florida.

Outside of the library of Congress the Leiter collection contains the largest group of writings relating to the American Civil War; while those in connection with the American Revolution and Indian Wars are also to be found in a fine representation.

The long lost series of "Hartley Papers" will be an important feature of the dispersal. The autograph section includes a rare group of Washington letters, two of which were written from Valley Forge to Congress during the blackest days of the Revolution.

### FOREIGN AUCTION CALENDAR

#### BERLIN

Hollstein & Puppel

February 27-28—Engravings and drawings from the collection of a German prince.

#### Graupe-Ball

March 6—The Goldschmidt-Rothschild collection.

#### DUSSELDORF

Fleischel-Helbing-Paffrath

March 11—Paintings by old and XIXth century masters and German wood sculptures from various Rhenish collections and from the estate of the late Princess Anton Radziwill and the banker F. in Berlin.

#### Gal. Julius Stern

March 4—Old and modern paintings.

#### COLOGNE

Lempertz

March—The archaeological collection of Dr. Feldman.

#### LONDON

Christie's

February 15—Fine old English silver plate.

February 16—Porcelain, decorative objects and furniture, Oriental rugs from various sources.

February 17—Modern pictures and drawings.

February 21—English and French furniture, porcelain tapestries and objets d'art.

### WASHINGTON

A special exhibition of paintings representing Gaucho Life in Argentina, the work of Don Cesario Bernaldo de Queros, Argentine painter, was recently held in the National Gallery of Art, Smithsonian Institution, Washington, D. C., under the auspices of the Ambassador of Argentina, Señor Dr. Felipe A. Espile. Mrs. Herbert Hoover, wife of the President, attended, with many other notables of official and diplomatic life.

### CHICAGO

Owing to the great exhibition of world's masterpieces to be shown in the Art Institute of Chicago, which will constitute the official exhibition of the Century of Progress Exposition, the following changes concerning the usual annual exhibitions held at the Institute should be noted: The 13th International Water Color Exhibition usually held in April and May will this year be omitted; the 46th Annual Exhibition of Paintings and Sculpture by American Artists usually held in October and November will also be omitted. The 4th International Exhibition of Lithographs and Wood Engravings heretofore held in January, and the 2nd International Exhibition of Etchings and Engraving, heretofore held in April and May, this year will be combined with the World's Fair exhibitions scheduled for the Print Galleries of the museum. The exhibition dates of the World's Fair Exhibition at the Art Institute will coincide with the dates of the Century of Progress Exposition, from June 1 to November 1, 1933.

### ENGLISH PRINTS IN BERLIN SALE

BERLIN.—Hollstein & Puppel in Berlin will sell by auction on February 27 and 28, a most important collection of English sporting prints, the property of a German prince. These impressions are remarkable for their beautiful quality and fine colors. Most of them have full margins, having been collected in portfolios and never framed. It is furthermore notable that all of the sets offered are first editions, some of them having the original wrappers and accompanying text. A fine group of complete series includes many of the most sought racing and fox hunting subjects by Alken and his collaborators, while other leading specialists in this field, such as Ferneley, Pollard, Reeve, Wolstenholme, Sutherland, etc., are found both in outstanding sets and in single sheets. In addition, the dispersal comprises other XVIIIth to XVIIIth century engravings, among them a beautiful collection of Rowlandson's colored engravings and drawings by old masters. Another group of offerings, dating from the period between 1800 and 1850, features charming watercolors by such masters as Bonington, Prout, Callow and Catmole.

### CINCINNATI

The Cincinnati Art Museum held an exhibition of drawings, lithographs and etchings by Henri Matisse until February 5. These included the series of studies for the "Chapeau à Plumes" recently shown in New York at the Pierre Matisse Gallery, and other studies and compositions in pencil and pen and ink, including nudes and other subjects later elaborated in oil.

The Mid-Winter Exhibition of Work by Students of the Cincinnati Art Academy opened on January 15 and continues through February 19. It is an annual event at the museum and permits a survey of the accomplishment of the young artists connected with the Academy during the preceding six months.

### VELMAR ETCHINGS REALIZE \$8,552

Etchings from the collection of the Marquis de Velmur were auctioned for a total of \$8,552 at the Plaza Art Galleries on the evening of January 28.

Some of the 236 items, their purchasers and the prices they brought are as follows:

"The Palace Doorway," by Sir D. Y. Cameron, bought by W. F. Marvin, \$500; "Craigievar," by the same artist, bought by G. H. Charles for \$250; "Hell's Hole," also by Cameron, bought by M. C. Leeds for \$290; "Barcarolle," by James McBey, bought by M. Knoedler & Co. for \$525; "Macduff," by the same artist, bought by J. D. Scott, an agent, for \$250; "Old Battersea Bridge," by Whistler, bought by B. Lawrence for \$400.

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